

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER NINETEEN TWENTY-EIGHT



MARS AND VENUS BY TINTORETTO. LENT BY CHARLES H. WORCESTER

## MARS AND VENUS BY TINTORETTO

A mythological composition by Tintoretto, "Mars and Venus" has been lent by Charles H. Worcester to the Exhibition of Venetian Paintings and is now on view in Gallery 48. Like the unfinished "Madonna with Saints" by Veronese, lent earlier in the season by Mr. Worcester, and like the "Danaë" by Titian lent by Mr. and Mrs. Howard Spaulding, the present picture for years lay buried in a private collection and has only recently been discovered. Baron von Hadeln, who attributes the work to the hand of Tintoretto, considers it to be a significant example of the master's later period, painted round the year 1580.

The last of the famous trilogy of the Venetian sixteenth century, Jacopo Tintoretto was the most uncontrolled, the most precocious and most brilliant of them all. Almost entirely self-taught, in an age when ordinary painters were spending years of apprenticeship in some studio, he was already signing himself "maestro" at the age of twenty-one. Ridolfi tells us that he studied Nature, Titian, and the works of the Florentine sculptors. Mr. Worcester's painting is highly characteristic of the developed Tintoretto and the series of classic myths painted during the decade of 1570-1580. Venus and her train are here shown disporting in the forest shade which parts at the left to disclose mountains and a distant valley with woods and castles. On a pillowed throne the Goddess of Love reclines, drawn in that oblique position which the artist loved, while at her feet sits Mars, who has laid aside his armor. In the middle ground to the left, the three Graces clasp hands in a spirited dance, and above their heads, winging his way towards the unsuspecting couple, is a blindfolded Cupid, with bow clasped in his left hand and a drawn arrow in his right. In the background a woodsman who has blundered upon the scene, draws back with a gesture of surprise. Mars is comparable in feature to the Mars in "The Expulsion" of the Ducal Palace; Venus, might be equated with the newly discovered version of "Leda"; Cupid is very like the cupids in the original drawing

for "The Milky Way" in the National Gallery; the Graces, with their slender bodies, their delicate heads and pointed chins are like the Muses in the Hampton Court "Apollo" and illustrate the new type of feminine loveliness which the artist was introducing into Venice.

Equally important is the easy, flowing technique with which the subject is painted. Tintoretto was among the first, if not the first, of the Italians to rely on the direct qualities of paint; to utilize the brush-stroke and the crisp touch of the medium for their own decorative and emotional effects. While Titian, as the nearby "Danaë" shows, achieved his final perfection through carefully laid and overlaid glazes—a system truly Venetian—Tintoretto laid tone next to tone and brushed all together in a rapid impressionism. This quality often gives his canvases an appearance of not having been composed in the geometrical sense of the word; but analyzing the present example one can find a guiding rhythm in its apparent casualness. From the Cupid in the upper left hand corner, to the hand of Venus grasping the draperies of her palanquin in the upper right, all the figures are united in a complete swinging arc, giving variety as well as unity to the composition. For utmost delicacy of handling, one should consult the group of the Graces, conceived in the artist's restless tempo and superbly painted in his best vein.

If one compares Tintoretto's handling of mythology with any of the earlier Venetian "poesies," one can note an altered attitude. Since the days of the Bellini, Venice had been enthralled with pagan legend. Giorgione took certain pastoral qualities from the classics and brooding over them, touched whatever he did with languorous mystery. Titian, the real classicist of the century, had a profound reverence for the Gods of Greece and Rome and always handled their adventures with gravity. Tintoretto, on the other hand, as Mr. Worcester's picture shows, can be the most informal of story tellers. Here he

has painted Venus as an attractive model but without queenliness; Mars is unheroically clad as a peasant. The afternoon sun, touching the mountains with a rose light, rests for a moment on a simple arcadian scene which holds no hint of majesty.

It was this same storytelling interest which won the admiration of Ruskin in the nineteenth century, and caused the neglect of one very important side of Tintoretto's genius. Other critics who applied the standard of Titian's coloring to the artist found him a little lacking. Almost all of them failed to discover that both psychology and color were subordinated in Tintoretto's mind to one great purpose—the successful use of plastic form in painting.

There is a legend, and it is only a legend, that as a youth Tintoretto wrote above his door, "The draughtsmanship of Michelangelo and the color of Titian." The latter he never achieved in a positive way; the first he came far nearer to mastering. Von Hadeln has shown that the artist based certain of his figures on Florentine sculptures and that he employed plaster and wax models, turning them in different lights and drawing them in different angles, attempting to solve the problem of plastic



THE THREE GRACES, DETAIL FROM "MARS AND VENUS" BY TINTORETTO. LENT BY CHARLES H. WORCESTER

design. From his first successful venture in the "Miracle of St. Mark" to the final rhythms of the "Paradise," the artist never relaxed his efforts to master this side of representational art. In Mr. Worcester's painting one can see how he stressed the light accents on the projecting forms and carried the dark accents into the recessions; here one notes his rippling, sensitive line surrounding the

contours, and his favorite trick of drawing one leg in detail, and in merely indicating in a rapid summary the twisted position of the other. Tintoretto's overwhelming interest in the figure caused him to slight his backgrounds, and often his quickly brushed-in-foliage, with its hasty spotting and irregular form, is a little disappointing after the perfection of his torsos.

With him the truly Venetian quality died in Renaissance art. The baroque masters who followed based much of their style upon his mannerisms which they interpreted with little taste, and with a new melodrama of color, light and shade. Only one man, a foreigner, resident for a short while in Venice, and soon on his way to Spain, seems to have understood the special lesson of Tintoretto. That man was El Greco.

D. C. R.

## AT THE KENNETH SAWYER GOODMAN THEATRE



SCENE FROM "THE BLUE BIRD," GIVEN LAST SEASON BY THE CHILDREN'S THEATRE

**T**HIS first new production of the Repertory Company in the Goodman Theatre will be the famous Russian farce, "The Inspector General," by Nikolai Gogol. This play will introduce to the audience Mr. B. Iden Payne, both as leading actor and director of the production.

Mr. Payne is already known in Chicago as the director of a company which presented a series of plays at the Fine Arts Theatre in the season of 1913-1914, under the auspices of the Chicago Theatre Society. Previous to that engagement, which was his first in America, he had been director of the most notable English repertory theatre, Miss Horniman's Gaiety, in Manchester. Since coming to America, he has made about fifty productions in New York, under various managements. These have included such notable works as Galsworthy's "Justice," with John Barrymore; three seasons as director of the Charles Frohman Company, including "Déclassée" with Ethel Barrymore; the original American production of Barrie's "Dear Brutus" with William Gillette, and "Mary Rose"; Brighouse's comedy, "Hobson's Choice"

with Whitford Kane; and many others. Mr. Payne has been associated with the Goodman Theatre Company in its two Shakespearean seasons at the Garden Theatre, St. Louis. He was for some time a member of the famous Benson Company in England, and has in recent years been head of the Drama Department of the Carnegie Institute of Technology. To the Goodman Mr. Payne will not only bring his great experience as an actor and director, but will serve also as head of the Studio. His coming is the most important accession to the Department of Drama since its organization.

"The Inspector General," or as it is sometimes called in English, "The Government Inspector," is the first great comic work in the Russian Theatre. It was written in 1834, and has never been off the stage in its native land. The Moscow Art Theatre has kept it in repertory for years, and the leading part, the supposed "revizor," was for a long time a favorite rôle of Stanislawski, though it was not used during the American engagements of his company.

Of the author, the Russian critic and translator, S. Stepnaiad, says: "Gogol's heroes . . . are as comprehensible to the English or American audience as Charles Dickens' Micawber and Nickleby are comprehensible to the Russian."

### THE CHILDREN'S THEATRE

The Children's Theatre will open on November 17 with its series of Saturday afternoon performances for young people. The first play of the year will be "An Afternoon with Christopher Robin," based upon A. A. Milne's poems for children. It will have six performances and will be followed by three other plays. This year it will be possible to reserve seats in advance for the entire series at one time. The price of seats will be the same as for last year—seventy-five cents on the main floor and twenty-five cents in the balcony, with a discount on main-floor seats of twenty-five cents to Institute members.

## AN OPERA SCENE BY TOULOUSE-LAUTREC

THE French Impressionists were never tired of finding striking subjects in the music-hall and stage. Manet sensed such material from the point of view of design, and Degas built a new decorative system out of it, but Henri de Toulouse-Lautrec, on the other hand, was primarily concerned with its psychological implications. The son of a noble family, in early youth he suffered from an accident which rendered him a cripple, but instead of remaining a recluse he left his own circle, and descended to the artists' quarter in Montmartre, where for a number of years he carried on a vivacious existence, surrounded by the ghouls of the *café-concert* and stage.

To the *Comédie*, to the Circus, to the court-room and to the opera he went in search of inspiration. The last delighted him with its bombast and one of his most characteristic reactions, "Messalina at the Bordeaux Opera" has recently been lent by Charles H. Worcester to the Art Institute and is now hanging with other contemporary French masters in Gallery 45. Perhaps of all the operas those dealing with ancient themes in a sentimental nineteenth century manner are the most ridiculous and the cutting mind of Lautrec never operated with more effect than here. Painted in 1900, only a year before his death, it sums up many of his famous qualities, and shows that a new richness of color was being added to his remarkable draughtsmanship.

Like the others of his time who loved the glitter of the theatre, Lautrec has chosen to catch only a moment in the opera, drawn from an informal angle. But here are the salient characters: the prima-donna, in her tight robe of red, who sits on the plaster throne in an attitude which she hopes is queenly and striding toward her the tenor, in a strangely-fashioned tunic, and behind her chair, the inevitable ladies in waiting, stacked up like cards. At the back is one of the barbarian chieftains, and at the left foreground part of a figure protrudes, dressed in property armor. The depth of color is remarkable; Lautrec has taken a moment when the whole stage is



"MESSALINA" BY TOULOUSE-LAUTREC. LENT BY CHARLES H. WORCESTER

bathed in chilling blue light, with one artificial beam dropping on the figure in the center. His eye has caught the stiffness of opera-gesture, and as usual, he takes delight in footlights maliciously resting on pointed nose and double chin. In the stage moonlight the rose and red costumes vibrate strangely and the green baize floor-cloth, and painted shrubbery take on qualities of complete unreality.

Through the whole painting can be seen Lautrec's remarkable draughtsmanship, that quick, nervous and expressive notation which knows just what curve to exaggerate and just what contour to underline. One remembers what Degas said when he saw a folio of Lautrec's early sketches, "This Monsieur Lautrec has a perfect fury for drawing!" But the most remarkable part of the picture is its sense of movement. So subtly has the artist conceived it, that the moment becomes more than a moment; one looks and expects the whole scene to shift in kaleidoscopic quickness, and the provincial production with all its banalities, to stagger on.

D. C. R.



TRIPTYCH ILLUSTRATING "USHIWAKA SERENADING JÖRURI-HIME" BY TORII KIYONAGA.  
THE BUCKINGHAM COLLECTION

### AN EXHIBITION OF TRIPTYCHS AND DIPTYCHS

THE first fall exhibition chosen from the Buckingham Collection of Japanese Prints will consist entirely of diptychs and triptychs by various artists who lived during the greatest period of the art of color printing in Japan—the Temmei and Kwansei periods, 1781-1801. Foremost among these is Torii Kiyonaga (1752-1815) who, if not the originator of the diptych and triptych, is generally considered the greatest designer of these sets of two or three single sheets which combine to make a perfected whole. For beauty of composition and exquisite combinations of color, these prints are unexcelled. The Buckingham Collection is particularly rich in this branch of Ukiyo-e, not only in the number it contains but in the superb quality and condition of many of the examples, pristine in their cleanliness and fresh in their unfaded coloring. The majority of the sets are as perfectly matched as possible, a rare circumstance when one remembers that printed as single sheets of a sequence of two, three, or five prints, only the best of fortunes held them together as a set, or reassembled those of similar tone and coloring, once they had been dissevered.

In almost all of Torii Kiyonaga's compositions, especially in his triptychs, the

full perfection of the print is realized. He reaped the harvest of all of the designers who had gone before him. In his day, both the engraver and the printer had mastered all the intricacies of reproducing on the wooden blocks the original drawing which the artist entrusted to them. The background is now a thing of beauty in itself, distant landscapes, gardens and fascinating house-interiors stretch in unbroken vistas and enhance the figures placed usually in distinct groupings in the foreground. Any one of the two or three prints of a series is a delightful composition in itself and yet how much more satisfying when seen in conjunction with its companion sheets. Kiyonaga's figures are always tall and stately; their draperies flutter in motion with the figures or are often seen stirred by a passing breeze which breathes a freshness into the composition. Kiyonaga made remarkable use of the upright house structures or bold tree trunks, occasionally bisecting a sheet almost in the center. One can delight not only in his rugged strength and his flowing modulated line, but also in the delicate and detailed drawing of still life—the little accessories of daily living which can be seen in many of his larger compositions.



"THE MAPLE FÊTE," TRPTYCH BY CHÔBUNSAI EISHI. THE BUCKINGHAM COLLECTION

One of the most beautiful of Kiyonaga's triptychs is that illustrating "Ushiwaka Serenading Jôruri-hime" (Fig. 1). This design was probably made in or near the year 1784 judging from the style of hairdressing on the women. It is the earlier of two almost identical triptychs illustrating this subject, and the Institute is fortunate in having both of these prints in the Buckingham Collection. The theory is that the blocks for the first set must have been destroyed by fire and Kiyonaga drew a second design possibly from memory to make another issue of the subject. The coiffures of the women in the second triptych are in the style popular in 1790-92; the patterns on the garments are different from those in the first, the garden scene is a winter one while the earlier print depicts summer, and the grace of the figures has been lessened considerably in the second drawing. The earlier composition is here pictured. Ushiwaka, or Yoshitsune as he was later called, stands in the garden at the left, serenading on the flute the young Jôruri-hime who listens attentively at the extreme right within the house; the maid, who has been sent forth to inquire who the handsome youth could be, holds a lantern over the young man's head and discovers that it is none other than the

exalted prince Minamoto Yoshitsune. The color combines the delicate pinks, greens, and yellows so favored by Kiyonaga and the black characteristically breaks the composition in its bold distribution.

An ardent admirer of Kiyonaga was Chôbunsai Eishi (1756-1829) another of the great designers of triptychs. Eishi was a gentleman and a samurai, a painter who was trained in the classic tradition as a member of the Kano School. In all of his prints there is evidence of serenity and lack of pressure, a feeling that he designed only when the spirit moved him and not to satisfy his needs of living. There is an elegance and an aristocratic flavor in almost all of his compositions. Especially is this so of the series of triptychs illustrating events in the life of Prince Genji, that favorite subject first introduced to the world in Murasaki Shikibu's novel in the tenth century. He titles the set *Furyu Yatsushi Genji*—"Fanciful Transformed Genji"—and shows, in place of the court ladies of the tenth Century women clothed in the fashions of his own day. The colors are subtle combinations of violet, blue, yellow, and green with striking use of black and white to break the delicate arrangement. In the triptych illustrating the "Maple Fête" (Fig. 2) we have the delicate blue, so fugitive and usually faded

to grey-green, left in its full strength and clarity. Here seated at the right beneath the maples and in front of a wind curtain is Genji attended by three women. He is listening to a concert performed on drums and a wind-instrument by three women in the center while a fourth approaches with a flower arrangement. Two women are chatting at the extreme left. The figures are placed on a light grey ground, and the background is of a subdued yellow very often employed by this artist. The maple leaves, a dainty pattern on one of the robes, and the elbow-rest on which the Prince leans, are the only touches of red or pink in the color scheme. The same restraint will be noticed in the other triptychs of this series in the exhibition.

A contemporary of Eishi was Katsumawa Shunchō who, though a pupil of Shunshō, the designer of actor prints, worked much more in the vein of Kiyonaga. Several of his prints are included in the exhibition. Particularly beautiful is the one depicting the party in the iris garden where soft pinks and lavenders melt into a delicate combination and where the figures are unusually graceful and full of human interest. A bold triptych is that of the three beauties of Chōji-ya seated in front of the phoenix screen painted by Utamaro. It is by Eishō who was a pupil of Eishi but whose style is much less refined than his master but convincing in its vigor and surety.

Kitagawa Utamaro (1753-1806) showed his versatility in triptych designing as he did in his single sheet composition. The "Palace in the Ryūkyū Islands" is an early fantasy presenting Chinese and Japanese elements in its architecture and figures. The *Suzuhaki* or "House-cleaning," a pentaptych when in its complete form is full of the confusion and action attendant on such an occasion; and the "Garden Party at Hyakken" is charmed and charming in its peace and enjoyment, showing three of the popular verse writers and six women on the bank of the Sumida in July. The poems written upon the background lightly interpret the holiday spirit of the scene.

H. G.

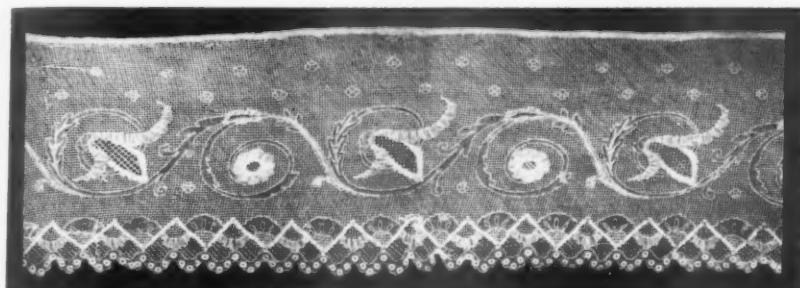
### FIL TIRÉ

**I**N the eighteenth century there developed a fine needle product greatly resembling our modern "shadow" work that is known as *Point tiré de Dinan* or *Tönder* lace. This work while following closely the lace patterns of the day was really an embroidery on mouseline but was so finely wrought as to be classified as lace. Strange as it may seem, this beautiful type has not been specifically chronicled in publications, having apparently been considered as belonging to the category of drawn-work.

To ascribe the making of actual examples to definite countries is still somewhat hazardous, though England, France, the Netherlands, Germany and Italy seem to have been the sources of supply. This fine needlework was made at and around Dinan, in France, solely for ecclesiastical purposes. So exquisitely beautiful was this lace, however, that its popularity for neckerchiefs and sleeve ruffles spread rapidly throughout Northern Europe. Denmark has long been justly famous for her beautifully wrought *Tönder* lace. The patterns are usually graceful scrolls or conventional flowers outlined with a fine chain stitch. This work, extremely fine in texture, was noted for its durability, as only the best flax and silk thread were used, but with the importation of cotton in 1830, *Tönder* lace-making deteriorated and died out.

Individual statements are colored with a desire to predate this type of embroidery, the present accumulation of facts and examples, however, indicates the beginning of the eighteenth century as the probable period of inception. Alan S. Cole in his "Studies from the Museums" makes the statement that quantities of this lace were made in England and Denmark during the eighteenth century.

The ground of this type of needlecraft was overworked with a thread producing the effect of a *réseau*. The pattern is sometimes the plain material outlined with either a cordonnet or chain stitch, but more commonly the design is worked in an unbelievable variety of intricate lace-like



FIL TIRÉ, EIGHTEENTH CENTURY. LENT BY MRS. FRED MANDEL

stitches. An unusual collection of this lace has been lent to the Art Institute by Mrs. Fred Mandel and is on display in the Agnes Allerton Wing. One wide flounce with a very open ground has a band of floral motifs and perching birds and bears the inscription "AD 1825 SC" worked in fine chain stitch. Another has a floral design executed in a variety of lace stitches outlined with fine cordonnet, threads having been drawn from the background and the spaces filled in with the needle. In contrast to these diaphanous pieces is a narrow flounce with an elaborate flower and pomegranate design worked in a solid buttonhole stitch with occasional accents of the lace stitch resulting in the appearance of a rather heavy piece of embroidery.

Two uncommonly fine pieces of *Point*

*tiré de Dinan* have recently been added to the Museum collection as the gift of Mrs. Emily Crane Chadbourne. The narrow flounce of cobweb mouseline is so finely wrought and so extremely delicate in workmanship that a magnifying glass alone reveals the intricate stitches used. The various stitches of the flowers are outlined with a fine cordonnet, while the leaves are worked in an allover trellis-like pattern on the back resembling modern "shadow" work. The second piece, the front of a waistcoat, attests its French ancestry. So elaborate is the decoration that not a plain space has been left by the needle, the design of exotic fruits and flowers being worked in an extraordinary variety of satin and lace stitches, with accents of minute French knots.

M. D.

## EXHIBITIONS

- October 1-December 1—Representative Selection of Prints from the Charles Deering Collection. *Gallery 12*. Drawings from the Charles Deering Collection. *Gallery 13*. Prints by Felicien Rops from the Charles Deering Collection. *Gallery 14*.
- October 1-December 1—Prints by Albrecht Dürer from the Potter Palmer Collection. *Gallery 17*. Four Centuries of Etching and Engraving. *Gallery 16*.
- October 1-December 1—Prints by Martin Schongauer, Lucas van Leyden, Israhel van Meckenem and Matthäus Zasinger from the Clarence Buckingham Collection. *Gallery 18*.
- October 15-December 15—Memorial Exhibition of the Paintings by Edward B. Butler. *The Wallace L. DeWolf Gallery* (No. 52).
- October 25-December 16—Forty-first Annual Exhibition of American Paintings and Sculpture. *Galleries G51-G61*.
- November 1-December 1—Illustrated Books for Children. *The Children's Museum*.
- November 1-January 1—Triptychs and Diptychs from the Clarence Buckingham Collection of Japanese Prints; *Gallery H5*.

## LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

### A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 1:30 P.M. REPEATED AT 2:30 P.M.

#### LECTURE DEMONSTRATIONS

NOVEMBER 5—Floor Treatments. 12—Wall Treatments. 19—Illumination. 26—Tapestries.  
DECEMBER 3—Prints. 10—Paintings.

### B. GALLERY TOURS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M., 3:45 TO 4:30 P.M.

NOVEMBER 6—The Potter Palmer Collection. 13—The Kimball Collection. 20—The Ryerson Loan Collection—The Impressionists. 27—The Ryerson Loan Collection—The Renaissance.  
DECEMBER 4—The Ryerson Loan Collection—The Primitives. 11—The Hutchinson Gallery of Old Masters.

### C. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M., 3:45 TO 4:30 P.M.

NOVEMBER 2—9—16—Annual American Exhibition. 23—Paintings by Edward B. Butler. 30—Annual American Exhibition.  
DECEMBER 7—14—Annual American Exhibition.

### E. THE ART OF TODAY

FRIDAYS, 2:30 P.M.

NOVEMBER 2—Art in Iowa. 9—Art in Ohio. 16—Art in Pennsylvania. 23—Art in Washington and Baltimore. 30—Art in New England.  
DECEMBER 7—Art in New York. 14—Art in the South.

### F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:30 P.M.

NOVEMBER 3—Making Pictures to Music. 10—Drawing the Figure in Action. 17—Drawing the Figure to Music. 24—Lettering.  
DECEMBER 1—The Christmas Card. 8—Cut-Outs. 15—The Christmas Poster.

## TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P.M.

#### NOVEMBER

- 6 Costume Recital of Songs of India. Ratan Devi.
- Course of three lectures on Artists of the Florentine Renaissance, given by Dr. Edward Howard Griggs, author and lecturer
- 13 "Benvenuto Cellini."
- 20 "Leonardo da Vinci."
- 27 "Michael Angelo."

#### DECEMBER

- 4 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 11 Lecture: "Great Pilgrim Shrines." Prof. Ralph Fanning, Ohio State University.
- 18 Lecture: "The Art of the Far East." Charles Fabens Kelley, Curator of Oriental Art, The Art Institute of Chicago.
- 25 Christmas Holiday.

## SUNDAY CONCERTS AND LECTURES

### FULLERTON HALL

Concerts will be given every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble. Admission twenty-five cents.

Lectures on "French Sculpture" will be given by Lorado Taft on the following Sundays at 5:30 o'clock: November 4-11-18-25. Admission free.

The Cafeteria will be open on Sundays from 12:15 to 8 o'clock.

## THE KENNETH SAWYER GOODMAN MEMORIAL THEATRE

### "THE INSPECTOR GENERAL," THE HILARIOUS RUSSIAN COMEDY BY GOGOL

Performances every night in the week except Sunday. Curtain at 8:15 P.M. Matinees, every Friday afternoon at 2:15 P.M. Tickets, a dollar and a half with a fifty-cent discount to members presenting coupons and a twenty-five cent discount to all members.

Reservations may be made by telephone. Call Central 7085.

The Children's Theatre presents "An Afternoon with Christopher Robin" beginning on Saturday afternoon, November 17, and on every Saturday afternoon in November. Tickets, seventy-five cents for the main floor; twenty-five cents for the balcony. Discount of twenty-five cents on main-floor seats to children of members.

## THE RESTAURANT

The Cafeteria is open every day from 11 to 4:45 o'clock.

The Tea Room serves table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45 o'clock.

Arrangements for special luncheons, small parties, and afternoon teas in the Tea Room may be made with Miss Aultman.

## THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following lectures and classes during November, open to anyone upon payment of five dollars for twelve lectures. For the interior decoration and sketch classes a special fee is required.

**FOUR GREAT PERIODS OF ART. MONDAYS AT 11:00.** *Miss Parker.* Seventeenth century Dutch and Flemish masters. The eighteenth century in England. Illustrated by the Art Institute Collections.

**SKETCH CLASS FOR NON-PROFESSIONALS. TUESDAYS AT 10:15.** *Mr. Watson.*

**INTERIOR DECORATION. TUESDAYS AT 11:00.** *Miss Hyde.* Practical talks for the home-maker, supplemented with visits to interesting places illustrating the subject.

**GREAT LEADERS AND THE ART OF THEIR TIMES. WEDNESDAYS AT 11:00.** *Miss Mackenzie.* St. Louis and Ste. Chapelle. Joan of Arc. The Princes of the Renaissance in Italy and in France.

**ART CENTERS OF EUROPE. THURSDAYS AT 11:00.** *Miss Parker.* The paintings in the Prado. Granada. Cordova. Seville.

**THE DEVELOPMENT OF ITALIAN PAINTING. THURSDAYS AT 2:50.** *Miss Mackenzie.* Fifteenth century scientists of Florence. Leonardo da Vinci. Michelangelo. Early central Italian painters.

**ART INSTITUTE COLLECTIONS. THURSDAYS AT 7:00.** *Miss Upton.*

Informal gallery talks about the permanent and current exhibits.

**AN APPROACH TO MODERN ART. FRIDAYS AT 11:00.** *Miss Parker.* Delacroix. Courbet and Manet. The Impressionists.

**SKETCH CLASS FOR NON-PROFESSIONALS. FRIDAYS AT 1:30.** *Miss Hyde.*

**THE ART OF FAMOUS KINGS AND PRINCES. SATURDAYS AT 9:20.** Free talks for the children

## NEW GOVERNING LIFE MEMBERS

MRS. WALLER BORDEN  
WILLIAM H. BUSH

BERNARD A. ECKHART  
JOHN A. LYNCH

EARL H. REYNOLDS  
HERMAN WALDECK

## NEW LIFE MEMBERS, AUGUST AND SEPTEMBER, 1928

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young  
Manager, Membership Department.

Mrs. Mary L. Abbey  
Mrs. Edward Elbridge Ames  
Mrs. Julian Armstrong  
Mrs. Milton C. Asher  
Harry E. Atherton  
Mrs. Luther H. Atkinson  
Mrs. Charles W. Baggott  
Mrs. Thomas L. Ballard  
Mrs. Frances A. Baroathy  
Mrs. Cyrus A. Barr  
Miss Phyllis Frances Bartelme  
Albert C. Becken, Jr.  
Maurice L. Bein  
Mrs. S. S. Beman  
Mrs. Leroy G. Binkley  
Dr. George E. Boffenmeyer  
Joseph R. Bohenen  
Charles L Borg  
Mrs. Charles H. Bortree  
Franklin F. Bradley  
Mrs. Max Braun  
Mrs. Allen R. Bray  
Mrs. James T. Bristol  
I. W. Brodt  
Miss Jeannette S. Brown  
Mrs. Charles W. Budde  
A. S. Buhai  
Mrs. Albert J. Bunge  
A. D. Byler  
Mrs. Ashton Casler  
Fred L. Clarke  
Mrs. Joseph B. Coombs  
John J. Connors  
Mrs. Archie S. Corken  
Mrs. Franklin D. Cossitt  
Mrs. George J. Costello  
James E. Coston  
Charles W. Creiger  
Mrs. Edward J. Cudahy  
Otto Cullman  
Mrs. Marshall Davies  
Mrs. Everett G. Deming  
Mrs. P. E. Dexter  
Mrs. DeWitte S. Dolson  
Mrs. Charles L. Dudley  
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